



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2014.2015

SEASON OF EVENTS

EARLY MUSIC CONCERTS

Dido and Aeneas

Tuesday, March 24, 2015

7:30 pm. Trinity College Chapel

Come Ye Sons of Art

Thursday, March 26, 2015

7:30 pm. Trinity College Chapel

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



Dido and Aeneas

Henry Purcell (1659-1695)

MARCH 24, 2015 - 7:30PM

Conductor **Daniel Taylor**

Director **Bill Coleman**

Assistant Director **Phoebe Tsang**

TRINITY COLLEGE CHAPEL
6 HOSKIN AVENUE, TORONTO, ON

CAST

Dido	Ellen McAteer
Aeneas	Alexander Dobson
Belinda	Agnes Zsigovics
Sorceress	Daniel Taylor
Witch I	Elizabeth Hetherington
Witch II	Kristina Alexander
Second Woman	Sarah Shelley
Spirit	Michael Chance
Sailor	Charles Daniels
Soprano I	Julia Morson
Soprano II	Sarah Shelley

ORCHESTRA OF THE THEATRE OF EARLY MUSIC

Violin I	Cristina Zacharias
Violin II	Larry Beckwith
Viola	Kathleen Kajioka
Cello	Margaret Gay
Lute	Lucas Harris
Harpsichord	Christopher Bagan

CHOIR OF THE THEATRE OF EARLY MUSIC

Sopranos	Julie Ekker, Rebecca Genge
Altos	Alexandra Asher, Chelsea Pringle-Duchemin, Peter Mahon, Ryan McDonald, Jessica Wright
Tenors	Kevin Reeves, Asitha Tennekoon
Basses	Paul Oros, David Roth, Geoffrey Sirett

DANCERS

Mairi Greig (Dido), Bill Coleman (Aeneas)

Chorus: Johanna Bergfeldt, Mairead Filgate, Claudia Moore, Ann Treppanier

COSTUME

Astrid Janson & Nell Coleman

HENRY PURCELL

Raised amidst the veritable explosion of culture that greeted the Restoration of the British monarchy in 1660, Henry Purcell stands as a colossus in English music. Hugely prolific, he wrote with equal skill and imagination for the church, the court, the theatre, for his royal patrons and for small domestic forces: he produced over a hundred anthems, services and devotional songs of amazing originality, twenty-four magnificent Odes and Welcome Songs, an opera and four semi-operas, incidental music to over forty plays, more than a hundred secular songs and duets, over forty pieces of brilliantly inventive instrumental chamber music and more besides.

Purcell lived all his life in London; the capital was busy, dirty, crowded, unpredictable but always buzzing. As a child he lived through the plague and the Great Fire of London; tragedy struck at the age of only five when his father died. The young Purcell learned his musical craft as a boy chorister at the Chapel Royal; when his voice broke (at the unusually early age of fourteen) he was apprenticed to the keeper of the royal

instruments. His extraordinary talents must have been evident, for his first official Court appointments came whilst he was still in his teens. He became organist of Westminster Abbey at the age of only nineteen and additionally became one of the organists at the Chapel Royal. He served in the court of Charles II, writing and performing vast amounts for his royal employer. As opportunities for court musicians waned, Purcell turned his attention to the world of the theatre; he was London's busiest and most sought-after composer, adored and revered by his contemporaries.

The variety, originality and craftsmanship of Purcell's work is astonishing. He was a consummate setter of words under whose skill language comes to life. Purcell's wonderful, daring music stands not just amongst the greatest of the whole baroque era, but alongside that of the true geniuses of all musical history. It was not without justification that his contemporary Thomas Tudway asserted that Purcell, 'was confessedly the Greatest Genius we ever had'.

DIDO AND AENEAS

Dido and Aeneas (1689), by Henry Purcell (1659-1695), is England's oldest opera. The work was first performed in 1689, at a private girls' school in Chelsea, London, run by the choreographer Josias Priest, who was a dancing master. The libretto for *Dido and Aeneas* was adapted from the *Aeneid* by Virgil. Dido, Queen of Carthage, falls in love with Aeneas, who has landed in Carthage after fleeing from Troy after defeat in the Trojan War. However, a plot by the Sorceress and witches, who hate Dido, serves to remind Aeneas that he is fated to go and be the founder of the Roman Empire. Aeneas leaves Dido who is shamed, heartbroken and kills herself. This is altered from the version in the *Aeneid*, where there were no witches.

In the *Aeneid*, the Gods intervene to remind Aeneas of his duty. The story is exceptional for opera of this period, because one of the major characters (Dido) dies. In most pre-19th Century opera, the hero or heroine's life may be threatened, but the convention of 'Deus Ex Machina' (an Act of the Gods) almost always surely preserved the safety of those threatened.

Dido and Aeneas offers a well-defined key structure in that Purcell used major keys to illustrate happiness and minor keys to evoke sadness. The first scene is in C minor, because Dido is fearful about falling in love with Aeneas. However, Dido's wishes are returned and thus the next scene shifts

in key to C major. Then follows the Cave Scene, where the witches hatch their plot. This mirrors the key structure of act one, but going from F minor to F major, when they have finalized their diabolical plan. Although key changes from major to minor are a fairly common device used to illustrate emotions, Purcell's are exceptional, because they change from tonic minor to tonic major (C minor to C major, for example), rather than

tonic minor to relative major¹. Purcell's use of dissonance is beautiful and effective. Particular examples of dissonance in *Dido and Aeneas* are the first part of the overture and Dido's Lament. In the lament, the string parts are very dissonant, helping to illustrate Dido's extreme anguish.

DANIEL TAYLOR AFTER ROBERT KING ©
2014/2000

LIBRETTO

OVERTURE

ACT I (The Palace)

Enter Dido, Belinda and train

BELINDA

Shake the cloud from off your brow, fate your wishes does allow. Empire growing,
pleasures flowing, fortune smiles and so should you, shake the cloud from off your brow.

CHORUS

Banish sorrow, banish care, grief should ne'er approach the fair.

DIDO

Ah! Belinda, I am prest, with torment not to be confest. Peace and I are strangers grown,
I languish till my grief is known, yet would not have it guess'd.

BELINDA

Grief increases by concealing.

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest into your tender thoughts has pressed; The greatest
blessing Fate can give, our Carthage to secure and Troy revive.

CHORUS

When monarchs unite, how happy their state, they triumph at once, o'er their foes and
their fate.

DIDO

Whence could so much virtue spring? What storms, what battles did he sing? Anchises' valour mixt with Venus' charms, how soft in peace, and yet how fierce in arms!

BELINDA

A tale so strong and full of woe, might melt the rocks as well as you. What stubborn heart unmov'd could see such distress, such piety?

DIDO

Mine with storms of care oppress'd is taught to pity the distressed. Mean wretches' grief can touch, so soft, so sensible my breast; But ah! I fear, I pity him too much.

TWO WOMEN

(repeated by CHORUS)

Fear no danger to ensue, the Hero loves as well as you. Ever gentle, ever smiling, and the cares of life beguiling. Cupid strew your path with flowers, gather'd from Elysian bowers.

Enter Aeneas and train

BELINDA

See, your Royal guest appears; how Godlike is the form he bears!

AENEAS

When, Royal Fair, shall I be blest, with cares of love and state distressed?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you! Let Dido smile and I'll defy the feeble stroke of destiny.

CHORUS

Cupid only throws the dart, that's dreadful to a warrior's heart. And she that wounds can only cure the smart.

AENEAS

If not for mine, for Empire's sake, some pity on your lover take. Ah! Make not, in a hopeless fire, a hero fall, and Troy once more expire.

BELINDA

Pursue thy conquest, Love-her eyes confess the flame her tongue denies.

[A Dance Gittars Chacony]

CHORUS

To the hills and the vales, to the rocks and the mountains, to the musical groves and the cool shady fountains. Let the triumphs of love and beauty be shown. Go revel, ye Cupids, the day is your own.

THE TRIUMPHING DANCE (Orchestra)

ACT II, SCENE I

Enter Sorceress

WITCHES PRELUDE

SORCERESS

Wayward sisters, you that fright the lonely traveller by night, who, like dismal ravens crying beat the windows of the dying. Appear! Appear at my call, and share in the fame of a mischief shall make all Carthage flame.

Enter Witches

FIRST WITCH

Say, Bedlam, say what's thy will.

CHORUS

Harm's our delight and mischief all our skill.

SORCERESS

The Queen of Carthage, whom we hate, as we do all in prosp'rous state. Ere sunset, shall most wretched prove, Depriv'd of fame, of life and love!

CHORUS

Ho ho ... ho ho ... ho ho!

TWO WITCHES

Ruin'd ere the set of sun? Tell us, how shall this be done?

SORCERESS

The Trojan Prince, you know, is bound by fate to seek Italian ground; The Queen and he are now in chase.

FIRST WITCH

Hark! The cry comes on apace.

SORCERESS

But, when they're done, my trusty Elf in form of Mercury himself, as sent from Jove, shall chide his stay, and charge him sail tonight with all his fleet away.

CHORUS

Ho ho ... ho ho ... ho ho!

TWO WITCHES

But, ere we this perform, we'll conjure for a storm, to mar their hunting sport, and drive 'em back to court.

CHORUS and ECHO

In our deep vaulted cell the charm well prepare, too dreadful a practice for this open air.

ECHO DANCE OF FURIES (Orchestra)

HORRIBLE MUSIC

ACT II, SCENE ii
(The Grove)

Enter Aeneas, Dido, Belinda and train

BELINDA (repeated by CHORUS)

Thanks to these lonesome vales, these desert hills and dales. So fair the game, so rich the sport, Diana's self might to these woods resort.

SECOND WOMAN

Oft she visits this lov'd mountain, oft she bathes her in this fountain; Here Actaeon met his fate, pursued by his own hounds, and after mortal wounds Discover'd too late.

Dance... Women leave. Sprit appears in the form of Mercury.

SPIRIT

Stay, Prince! And hear great Jove's command; He summons thee, this night, away.

AENEAS

Tonight?

SPIRIT

Tonight thou must forsake this land, the angry God will brook no longer stay. Jove commands thee, waste no more in Love's delights, those precious hours, allow'd by th'Almighty Pow'rs, to gain th'Hesperian shore and ruined Troy restore.

AENEAS

Jove's commands shall be obey'd, tonight our anchors shall be weigh'd but ah! What language can I try my injur'd Queen to pacify? No sooner she resigns her heart, but from her arms I'm forc'd to part. How can so hard a fate be took? One night enjoy'd, the next forsook. Yours be the blame, ye gods! For I Obey your will, but with more ease could die.

[The Groves Dance]

ACT III, SCENE i
(The Ships)

PRELUDE

Enter Sailors

FIRST SAILOR (repeated by CHORUS)

Come away, fellow sailors, your anchors be weighing, time and tide will admit no delaying. Take a bouzy short leave of your nymphs on the shore, and silence their mourning with vows of returning, but never intending to visit them more.

SAILORS' DANCE (Orchestra)

Enter Sorceress and Witches

SORCERESS

See the flags and streamers curling, anchors weighing, sails unfurling.

FIRST WITCH

Phoebus' pale deluding beams gliding o'er deceitful streams.

TWO WITCHES

Our plot has took, the Queen's forsook. Elissa's ruin'd, ho, ho, ho!

SORCERESS

Our next motion must be to storm her lover on the ocean! From the ruins of others our pleasures we borrow: Elissa bleeds tonight, and Carthage flames tomorrow.

CHORUS

Destruction's our delight, delight our greatest sorrow! Elissa bleeds tonight, and Carthage flames tomorrow. Ho, ho, ho!

WITCHES' DANCE (Orchestra)

ACTE III SCENE ii

(The palace)

Enter Dido, Belinda, and her train

DIDO

Your counsel all is urg'd in vain; To earth and heav'n I will complain! To earth and heav'n why do I call? Earth and heav'n conspire my fall: To Fate I sue, of other means bereft, the only refuge for the wretched left.

Enter Aeneas

BELINDA

See, madam, see where the Prince appears; Such sorrow in his looks he bears, as would convince you still he's true.

AENEAS

What shall lost Aeneas do? How, Royal Fair, shall I impart the God's decree, and tell you we must part?

DIDO

Thus, on the fatal banks of Nile, weeps the deceitful crocodile; Thus hypocrites, that murder act, make Heav'n and Gods the authors of the fact.

AENEAS

By all that's good -

DIDO

By all that's good, no more! All that's good you here forswore, to your promis'd empire fly, and let forsaken Dido die.

AENEAS

In spite of Jove's command, I'll stay. Offend the Gods and Love obey.

DIDO

No, faithless man, thy course pursue; I'm now resolv'd as well as you. No repentance shall reclaim, the injur'd Dido's slighted flame; For 'tis enough, whate'er you now decree, that you had once a thought of leaving me.

AENEAS

Let Jove say what he please, I'll stay!... No, no, I'll stay, and Love obey!

DIDO

No, no, away! To Death I'll fly, if longer you delay; Away, away!...

Aeneas Exists

DIDO

But Death, alas! I cannot shun; Death must come when he is gone.

CHORUS

Great minds against themselves conspire, and shun the cure they most desire.

DIDO

Thy hand, Belinda; darkness shades me, on thy bosom let me rest. More I would, but Death invades me: Death is now a welcome guest.

DIDO'S LAMENT

When I am laid in earth, may my wrongs create no trouble in thy breast; Remember me! but ah! forget my fate.

CHORUS

With drooping wings ye cupids come, and scatter roses on her tomb, soft and gentle as her Heart. Keep here your watch and never part.

BIOGRAPHIES

An exclusive recording artist for Sony Classical Masterworks, **Daniel Taylor** is one of the most sought-after countertenors in the world. Daniel appears on more than 100 recordings which include Bach Cantatas/Monteverdi Choir/Gardiner (for Deutsche Grammophone Archiv and SDG); Renaissance duets with Bowman /Actor Ralph Fiennes/TEM (BIS); Handel's Rinaldo with Bartoli /AAM/Hogwood (Decca); Cantatas "Before Bach" with Collegium Vocale /Herrewege (Harmonia Mundi); Sakamoto's pop-opera "Life" with the Dalai Lama and Salman Rushdie (Sony); Bach Cantatas with Bach Collegium Japan (BIS); a Bach recital with the Theatre of Early Music and a recital of Shakespeare's songs (Sony); Vivaldi Gloria with the Bethlehem Bach Choir/Funfgeld (Analekta); Vivaldi's Stabat Mater (BIS); four recordings of Handel's Messiah, these being with the Kammerchor Stuttgart/Bernius (Carus), with the American Bach Soloists/Thomas(Koch) and most recently a CD/DVD with Tafelmusik (Bravo Television) as a live recording with the New York Philharmonic/Rilling, and . Daniel has recorded the CD/DVD of the Bach B minor Mass with the Ensemble Orchestral Paris/Nelson (EMI Virgin) and also a CD with the Kammerchor Stuttgart/Bernius (Carus). Upcoming recordings also include Bach Cantatas with the Magdalena Consort/Channel and Messiah with Boston's Handel & Haydn Society/Christophers (Coro). Daniel recorded the Children's disc 'Angel Heart' with Frederica Von Stade, Matt Haimovitz and the Actor Jeremy Irons (Oxingale) - this disc won a GRAMMY.

In his role as a Conductor, Daniel debuted as the first Guest Conductor in the history of the Tallis Scholars. He debuted recently with the Kammerchor Stuttgart and also with the Gabrieli Consort. Daniel's debut at Glyndebourne in Peter Sellar's staging of Handel's *Theodora* (recorded for Erato) followed on his operatic debut in Jonathan Miller's production of Handel's *Rodelinda* (EMI). He took the title role in Gluck's Orfeo at the Edinburgh Festival. His North American operatic debut was in Handel's *Cesare* at the New York Metropolitan Opera. Daniel receives invitations from an ever-widening circle of the world's leading early and contemporary music ensembles, appearing in opera (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera, Canadian Opera, Opera North, Montreal Opera and Munich); oratorio (Gabrieli Consort, Monteverdi Choir/English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants, Berlin Akademie fur Alte

Musik, Orchestra of the Age of Enlightenment, King's Consort); symphonic works (Cleveland, St. Louis, Lisbon, Philadelphia, Tonhalle Zurich, Toronto, Gothenburg, Rotterdam, Montreal); recital (Vienna Konzerthaus, Frick Collection, New York, Forbidden Concert Hall, Beijing, Lufthansa Baroque Festival, Carnegie and Wigmore Hall, London) and film (Podeswa's *Five Senses for Fineline* - winner at Cannes and also of a Genie). Daniel Taylor is now recognized as "Canada's star countertenor" and "Canada's most prolific recording artist".

Highlights of past engagements include Handel's *Messiah* with San Francisco Symphony/Christophers; Handel's *Rinaldo* with the Academy of Ancient Music/Hogwood, Handel's *Israel in Egypt* with the Cleveland Orchestra/McGegan; Orff's *Carmina Burana* with the Toronto Symphony/Oundjan; *Messiah* with the St. Louis Symphony/Christophers; Bach *Christmas Oratorio* with the National Arts Centre/Pinnock; Handel's *Rinaldo* at the Munich Opera House/Bickett; Bernstein's *Chichester Psalms* with the Philadelphia Orchestra/Dutoit; Handel's *Saul* with Bachakademie Stuttgart/ Rilling (for Hänssler Classics); Buxtehude Cantatas with the Amsterdam Baroque Orchestra/Koopman (Channel Classics); Orff's *Carmina Burana* with the Taiwan National Symphony/Grossman (Koch), Bach Cantatas with the Bethlehem Bach Choir/Funfgeld (Analekta) and Schnittke's *Faust Cantata* with the Rotterdam Philharmonic/Gergiev. Daniel sang at a Pow-Wow of First Nations in Alberta and on Parliament Hill for Queen Elizabeth and the Prime Minister of Canada. He appeared on German Television for the Prime Minister of Germany, on Spanish Television for the Queen of Spain and in a recital for the King and Queen of Sweden. With the Gabrieli Consort/McCreesh, he toured Europe in Purcell's Odes, appeared in recital on Polish Television and toured Purcell's *Dido and Aeneas*. With the Madrid National Orchestra/Goodwin, he sang in the Bach St. Matthew Passion on Spanish Television. With the Monteverdi Choir/Gardiner, Daniel appeared on the Bach Cantata Pilgrimage joining in concerts and recordings across Europe and North America. With the English Baroque Soloists/Gardiner, he appeared in Handel's *Messiah* and Handel's *Israel in Egypt* at the BBC Proms; returning to the BBC Proms in recital with the Berlin Akamus.

During the last season, new recordings were released: Handel *Messiah* with the Montreal Symphony/Nagano (for Universal), Bach St. John Passion with the Bethlehem Bach Choir/Funfgeld

(Analekta); Daniel also appeared on the new soundtrack with the Cirque du Soleil (Universal). *Messiah* performances included Dallas Symphony/Rilling, Tafelmusik and a return to Los Angeles and San Francisco Philharmonia Baroque/McGegan. Highlights also included Orff *Carmina Burana* with National Arts Centre Orchestra /Matheus. Recital appearances across the United States culminated in his return to New York's Carnegie Hall followed by his return to the Teatro Colon in Buenos Aires for Handel's *Rinaldo*. Recent engagements include the World Premiere of Robert Lepage's production of Ades' *The Tempest*, Britten *Canticles* at Lincoln Centre and Daniel's latest recording on SONY was the new recital disc "Come Again, Sweet Love" on Sony.

In 2014-2015, Daniel returns to Washington's Kennedy Centre for the Bach B minor Mass, debuts at the Vienna Musikverein with the Wiener Akademie/Haselbock in Bach Cantatas, appears with Tafelmusik in Bach's *St. John Passion*, tours to Italy, Spain and Germany in Handel's *Messiah* and returns in recital to London's Wigmore Hall.

As an educator, Daniel has offered master classes at the Beijing Conservatory, the Sao Paolo Conservatory, at the Royal Academy, the Guildhall and the Royal College of Music. He has also given classes at leading Universities across North America. This year he begins in his role as Visiting Professor at the University of Vienna. The University of Toronto recently appointed Daniel Taylor to the position of Head of Historical Performance in the Faculty of Music. Daniel's responsibilities include directing the Schola Cantorum Choir and Orchestra at the University of Toronto as well as coaching students in the Opera Department and maintaining a Voice Studio. Daniel is Artistic Director of the Quebec International Festival of Sacred Music and Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music. The Theatre of Early Music performs more than 30 concerts every year in concert halls all over the world.

Bill Coleman

Bill has danced with Bill T Jones/Arnie Zane Company, Martha Graham Dance Company, Toronto Dance Theatre, Tere O'Connor, Fondation Jean-Pierre Perreault, Wiesbaden Ballet, William Douglas Danse and currently Tedi Tafel. He regularly collaborates with diverse groups and communities in the creation of one-of-a-kind theatrical events. He is the co-founder of Bill Coleman & His North American Experience with composer John Oswald, Heartland Events with Michael Caplan, and Coleman/Lemieux &

Compagnie with Laurence Lemieux. Most recently Bill created Hymn To The Universe performed with the legendary Sun Ra Arkestra and is currently working on a series of films using 3D macro photography.

Mairi Greig

Mairi Greig grew up in Penticton, BC. She has been dancing with Toronto Dance Theatre since 2010, performing in works by Christopher House, Deborah Hay, Thomas Haeurt, Ame Henderson, and Heidi Struass, to name a few. Outside of the company, she has danced in two incarnations of Bill Coleman's Regent Park Project and amongst the Sun Ra Arkestra in Coleman's *Hymn to the Universe*.

Ellen McAteer

"Young rising star, soprano Ellen McAteer," (CBC Radio) is the two-time recipient of the Richard Bradshaw Graduate Fellowship in Opera and has been awarded a Schulich Scholarship, the Gaelyne Gabora Memorial Prize and the E. M. Wirth Scholarship. Ellen performs frequently in both opera and concert. Her performed operatic roles are diverse, including Athalia in Handel's *Athalia*, Miss Jessel in Britten's *Turn of the Screw*, Dido in Purcell's *Dido and Aeneas* and Lauretta in Puccini's *Gianni Schicchi*. In concert, Ellen has recently performed C. P. E. Bach's *Magnificat* (Bethlehem Bach Festival), Brahms' *Ein deutsches Requiem* (IMSO Festival), Haydn's *The Creation* (Bethlehem Bach Festival), Bach's *Coffee Cantata* (Music and Beyond Festival), Britten's *Les illuminations de Rimbaud* (University of Toronto), Bach's *Magnificat* (Tilford Bach Festival), Handel's *Messiah* (Grace Church on-the-Hill) and Orff's *Carmina Burana* (McGill University). Upcoming performances include Eve in Haydn's *Creation* (Peterborough Singers), the debut performance of Lola of James Rolfe's new opera, *Crush* at the Banff Centre. Ellen holds a M.Mus Voice Performance from the University of Toronto, B.Mus Voice Performance from McGill University where she graduated with Excellence in Voice and has furthered her studies at the Victoria Conservatory of Music, Orford Arts Centre and Oberlin Conservatory of Music.

Alexander Dobson

British-Canadian Alexander Dobson has been praised for his musicality and dramatic awareness on both opera and concert stages. Recent highlights include title roles in both *Wozzek* and *Don Giovanni* conducted by Yannick Nezet-Seguín, Papageno in *Die Zauberflöte* with Opera

Hamilton, Mercutio in *Roméo et Juliette* for l'Opéra de Montréal, Silvio in Opera Quebec's *Pagliacci*, Marcello in BRAVO's TV rendition of *La Bohème*, and made his Royal Opera Covent Garden debut with *The Midnight Court*. Recent concert work includes *Messiah* with the National Arts Centre Orchestra, Philadelphia Orchestra and Vancouver Chamber Choir, Bass soloist for the past two summers at the Carmel Bach Festival, the Count in Against the Grain's production of *The Marriage of Figaro* which won a Dora for best new Opera Production, *St. Mathew Passion* with Orchestre Métropolitain with Yannick Nezet-Seguin conducting and Guglielmo in *Così fan Tutte* with Opera Lafayette performing in Washington DC, New York and Versailles.

Agnes Zsigovics

Baroque soprano Agnes Zsigovics is hailed for her "purity of sound and expressivity" (*The Register-Guard*) and her voice is "hauntingly beautiful, creamy, velvety, bell-like" (*The Morning Call*). *The New York Times* called her performance at Carnegie Hall (2011) "stylish" and "radiant", while the British Early Music Review declared her rendition of Zerfliesse, mein Herze (Analekta, 2012) "among the best ever".

Agnes is featured on several recordings, including two Juno-nominated albums *The Heart's Refuge* (Analekta, 2015) and *The Voice of Bach* (Sony, 2009), as well as the Prix OPUS-nominated *Bach Johannes-Passion* (Analekta, 2012). This season's engagements include Tafelmusik Baroque Orchestra, the Bethlehem Bach Festival, Theatre of Early Music, the Grand Philharmonic Choir, the King's Chapel Choir, Elora Festival and Les Idées Heureuses.

Other career highlights include Carnegie Hall, Oregon Bach Festival, Washington Bach Consort, The National Ballet, I Musici, Les Voix Baroques, Toronto Symphony Orchestra, and tours to Peru, Brazil and Germany. Ms. Zsigovics is anticipating the release of her latest feature, a recording of the Schutz *Musikalisches Exequiem* by Analekta due this year.

Elizabeth Hetherington

Elizabeth Hetherington has recently performed with Opera Atelier in their production of *Alcina*, has toured with the Toronto Masque Theatre in a production of *Dido and Aeneas*, was the soprano soloist with the Talisker Players in the Mozart Requiem, performed with the Theatre of Early Music in *Dido and Aeneas* and the *Musikalisches Exequien* by Heinrich Schütz, and was the soprano soloist in Bach Cantatas with both the Toronto

Chamber Choir and the Elixer Baroque Ensemble. Elisabeth made her role début in 2012 playing Countess Rosina in the Canadian premiere of Darius Milhaud's *La Mère Coupable* with the Summer Opera Lyric Theatre, and the following season performed the role of Morgana in Handel's *Alcina*. In December 2010 she made her solo début with the Toronto Symphony Orchestra under the baton of Alain Trudel singing the role of Tilly in Howard Blake's *The Bear*. This year Elisabeth is thrilled to be a member of the Sidgwick Scholar Programme with the Orpheus Choir, under the direction of Robert Cooper, as well a member of the Toronto Chamber Choir Consort Programme under the direction of Lucas Harris.

Kristina Alexander

A native of Ottawa, Ontario, mezzo-soprano Kristina Alexander completed her Bachelor of Music in Voice performance from the University of Lethbridge (AB) and her Masters in Voice Performance at the University of Ottawa, studying with renowned mezzo-soprano, Sandra Graham. Throughout her studies, Kristina has been able to sing with some of our countries finest choirs, as she has sung with the Ontario Youth Choir, National Youth Choir of Canada (2008, 2010). She has also performed as a member of the Carnegie Hall Festival Chorus (2011). Kristina has had the opportunity to perform roles including Third Lady in The University of Ottawa Opera Company's production of *Die Zauberflöte* with the Opera Musica Orchestra, the Neighbour in Metro Youth Opera's production of *Mavra*, and most recently as the Sorceress in Purcell's *Dido and Aeneas* both with the Schola Cantorum at the University of Toronto/Theatre of Early Music, but also with Tafelmusik Summer Baroque Institute scenes concert(2014). Kristina has also sung as a chorus member with Opera Lyra Ottawa, Canadian Chamber Choir, and the Canadian Opera Company chorus. Currently a DMA student at the University of Toronto studying with Daniel Taylor, and a voice instructor at Canada Christian College, Kristina hopes to continue to pursue excellence as a performer and educator.

Sarah Shelley

Sarah Shelley graduated from the Royal Welsh College of Music and Drama, in the UK with a Masters of Music degree in Historical Performance. Prior to graduate studies, Sarah studied at the University of Toronto and graduated with a Bachelor of Music in Classical Voice Performance, along with an Advanced Certificate in Voice Performance for Early Music.

Sarah is an outstanding performer of oratorio, early music, and concert repertoire. She has been a part of several opera and concert productions, including Soloist with the Hamilton Philharmonic Orchestra, conducted by Timothy Vernon; Opera Hamilton's production of *Carmen*; the University of Toronto's production of *Rob Ford, the opera*; the Royal Welsh College of Music and Drama's production of the *Magic Flute*; and Bute Park Opera's production of *Riders to the Sea*.

Sarah is currently performing in and around the Hamilton area, along with teaching at the Hamilton Conservatory for the Arts and the Avalon Academy of Music.

Michael Chance, CBE

Michael Chance has established a worldwide reputation as one of the foremost exponents of the male alto voice in all areas of the classical repertoire, and is in equal demand as an opera, concert and recording artist.

His vocal training with Rupert Bruce Lockhart followed an English degree at King's College, Cambridge where he was also a choral scholar. His first operatic appearance was in the Buxton Festival in Ronald Eyre's staging of Cavalli's *Giasone* which was followed by appearances in Lyon, Cologne, and three seasons with Kent opera. Subsequently, he has performed in the Sydney Opera House, Teatro Colon in Buenos Aires, La Scala Milan, Florence, New York, Lisbon, Oviedo, Leipzig, Paris, Brussels, Amsterdam and with Covent Garden, Glyndebourne, and English National Opera. His roles include the title roles of *Orfeo* (Gluck), *Giasone*, *Giustino*, *Rinaldo* and *Ascanio* in *Alba*, *Solomon*, *Ottone* / *L'incoronazione di Poppea*, *Athamas* / *Semele*, *Andronico* / *Tamerlano*, *Oberon* / *A Midsummer Night's Dream*, *Tolomeo* / *Giulio Cesare* and *Apollo* / *Death in Venice*. He has had roles written specially for him by Sir Harrison Birtwistle (*Orpheus* / *The Second Mrs Kong*) and Judith Weir (*A Military Governor* / *A night at the Chinese Opera*). Recent festival appearances include Edinburgh, Aix-en-Provence, BBC Proms in London, Salzburg and Bertarido in a new production of Handel's *Rodelinda* for the Bayerische Staatsoper in Munich.

His appearances in oratorio and recital have taken him to concert halls all over the world including Carnegie Hall, Concertgebouw, Musikverein, Neue Gewandhaus and Berlin's Philharmonie. He has given recitals in Frankfurt, Vienna, Amsterdam, Israel, New York and London's Wigmore Hall with a variety of programmes, ranging from Elizabethan lute songs

to new works commissioned for him. He sings regularly with the viol consort Fretwork and has toured with them to Japan and the United States.

Michael Chance's list of recordings is numerous and widespread. He received a Grammy award for his participation in Handel's *Semele* for Deutsche Grammophon with John Nelson and Kathleen Battle. He has recorded frequently with John Eliot Gardiner, including the Bach Passions and Cantatas, B Minor Mass, Monteverdi's *Orfeo* and *L'Incoronazione di Poppea* and Handel's *Jephtha*, *Tamerlano* and *Agrippina*. Other conductors he has recorded with include Trevor Pinnock, Franz Brüggen, Ton Koopman and Nicholas McGegan. On his CD for Deutsche Grammophon, "Michael Chance, the Art of Counter-tenor", he sings solo alto cantatas by Vivaldi with Trevor Pinnock and the English Concert.

His belief in extending the counter-tenor repertoire has prompted new work to be composed for him by Richard Rodney Bennett, Alexander Goehr, Tan Dun, Anthony Powers, John Tavener, and Elvis Costello - amongst others.

His television appearances include *A Night at the Chinese Opera*, *Death in Venice*, *The Fairy Queen*, the three Monteverdi operas with Netherlands Opera, *Poppea* with Welsh National Opera, *Messiah* in Dublin with Sir Neville Marriner, and in the Autumn 1999 he was featured by the South Bank Show.

Michael Chance was awarded the CBE in the 2009 New Years Honours List.

Charles Daniels

The tenor Charles Daniels' repertoire extends 1150 years from the ninth century to the present day. Born in Salisbury, he received his musical training at King's College, Cambridge, and the Royal College of Music in London where he studied under Edward Brooks.

He has made over ninety recordings as a soloist including Evangelist in *St John Passion* with Portland Baroque, Handel's *Messiah* with the Gabrieli Consort for Deutsche Grammophon, Dowland Songs for EMI, Handel's *Alexander Balus* with The King's Consort for Hyperion, *The Beggar's Opera* for Hyperion, Schütz' *Christmas Story* for Deutsche Grammophon, Haydn's *St Cecilia Mass* with the Gulbenkian Choir and Orchestra, Bach's *Easter Oratorio* with the Taverner Consort for EMI, *Airs de Cour* with Catherine King and Jacob Heringman, Handel *Occasional Songs* with Emma Kirkby for SOMM records and more than twenty discs of Purcell's music, mostly with The King's Consort.

Operatic roles have included Le Dieu de Sommeil in Lully's *Atys* for the Opéra de Paris and Purcell's *Fairy Queen* in the Aix-en-Provence Festival. Concert engagements have included regular appearances at the BBC Promenade Concerts, the Edinburgh International Festival, London Handel Festival, Spitalfields Festival and appearances with The Sixteen, Academy of Ancient Music, The King's Consort, English Concert and Gabrieli Consort. Engagements outside the UK include regular appearances throughout Canada where he works with Les Voix Baroques, Les Voix Humaines, Toronto Consort and Tafelmusik and appears regularly with Early Music Vancouver and at the Montreal Baroque Festival. Charles also works regularly with De Nederlandse Bach Vereniging (Netherlands Bach Society) and has made guest appearances with Instant Pluriel (Bach Profane Cantatas), Symphonieorchester des Bayerischen Rundfunks (Mass in B Minor), Netherlands Philharmonic with Sir Colin Davis (*St Matthew Passion*), Il Complesso Barocco (*Dido & Aeneas*, *Guilty Night*), Collegium Musicum Bergen (*Messiah*) and Warsaw Philharmonic (Wojciech Kilar's *Missa Pro Pace*). Recent engagements include King Arthur with Tafelmusik in Toronto, Athalia with Kammerorchester Basel, *L'Allegro, Il Penseroso ed il Moderato* in St Gallen with Rudolf Lutz, a recording of *St Matthew Passion* with St Galler Kammerensemble, *St John Passion* in Wrocław, Purcell concerts with Gabrieli Consort, *Gli Amori d'Apollo e di Dafne* for Toronto Consort, *Gloria Requiem* with RIAS Kammerchor, *Dido & Aeneas* with The King's Consort and a series of Bach concerts in The Netherlands with Musica Amphion.

Career highlights have included Luigi Nono's *Canti di Vita e Amore* (Edinburgh International Festival), Handel's *Esther* (sung in Hebrew) in New York, Monteverdi *Vespers* with the Gabrieli Consort in Venice with Paul McCreesh, Handel's *Belshazzar* at the Théâtre de Champs Elysées in Paris and *Messiah* at the Musikverein, Vienna with Harmoncourt.

Engagements in 2014/2015 include Britten/Purcell with the Gabrieli Consort at the Beaune Festival, C.P.E. Bach's and J. S. Bach's *St John Passion* at the Dartington Festival, Bach Concerts with Musica Amphion, Purcell Concerts with The King's Consort on tour in Spain, Schubert at the Oxford Lieder Festival, *Messiah* with Bach Collegium Japan (Suzuki), Bach Cantatas with Netherlands Bach, Concerts with Les Voix Humaines in Canada, *St John Passion* with Tafelmusik, Toronto and "Actus Tragicus" (a programme of Bach Cantatas) on tour with

Netherlands Bach. Subsequent engagements include a tour of *L'Allegro, Il Penseroso ed il Moderato* with Rudolf Lutz.

Julia Morson

Soprano Julia Morson has been singing for as long as she can remember. Julia's studies began with RCM lessons at age 2, and culminated at the University of Toronto where she studied voice performance. She has been praised for her "versatility, flexibility and ease". Comfortable in a wide variety of genres, Julia is equally at home in the worlds of opera, jazz, musical theatre and early music.

A lover of choral and chamber music, she has appeared on tours and recordings with some of Canada's top professional ensembles, garnering multiple Grammy and Juno nominations. She has also recently made her debut in New York City's Carnegie Hall with the Elora Festival Singers. Julia can also be found singing in many Toronto ensembles including Choir 21, The Elmer Iseler Singers, Nathaniel Dett Chorale, Element Choir, the Choir of St James Cathedral and the Theatre of Early Music.

Julia maintains a busy oratorio and concert and new music schedule, and can regularly be found in recital around the city of Toronto and beyond! Recently, she has appeared in concert with tenor James McLean performing new works by Andrew Ager. She has also recently performed solo roles in *Rejoice in the Lamb* (Britten), *Requiem* (Fauré), *Messiah* (Handel), *Laudate Pueri* (Handel), *Gloria* (Handel), *Passio* (Pärt), *Vespers* (Mozart), and *Coronation Mass* (Mozart).

Theatre of Early Music

Founded by Artistic Director and Conductor Daniel Taylor, the Theatre of Early Music (TEM) are sought-after interpreters of magnificent yet neglected choral repertoire from four centuries. Appearances include stunning a cappella programs, with practices and aesthetics of former ages informing thought-provoking, passionate and committed reconstructions of music for historical events and major works from the oratorio tradition. Through their concert performances and recordings, the 10 - 20 solo singers offer a purity and clarity in their sound which has resulted in invitations from an ever-widening circle of the world's leading stages. With Daniel Taylor, the TEM are new visitors to the most renowned concert halls and festivals and are building an exciting discography in partnership with Sony Classical Masterworks. The TEM is an ensemble of some of the world's finest musicians, sharing a

particular passion for early music. Its formation is the result of a search for opportunities that would allow devotion and dedication to enter into the creative process. The core of the TEM consists of an ensemble based in Canada, primarily made up of young Canadian soloists. Their distinctive style, coupled with its artistic director Daniel Taylor's expertise and enthusiasm, leads to captivating readings of magnificent but often neglected works.

In various combinations, leading international musicians in the field perform on the platform provided by the Theatre of Early Music in concerts conducted by Daniel Taylor in its regular series in Montreal, Ottawa and Toronto, on tours around the world and on recordings. The TEM appears in some thirty concerts every year, and recently led a successful North American tour, culminating with their debut at New York's famous Carnegie Hall. In the 2013-2014 season, the TEM toured Europe, making their German debut and revisiting the prestigious Tilford Bach Festival where their performance was hailed, "The TEM Choir delivered an excellent performance that shook the foundations of the small village church."

In February 2014, the TEM toured Ottawa and Montreal presenting Bach cantatas featuring world-renowned soprano Dame Emma Kirkby, tenor Rufus Müller and bass-baritone Daniel Lichti. The TEM's most recent concert, a collaboration between the York University Chamber Choir and the University of Toronto's Schola Cantorum was presented to sold-out audiences in Toronto, Ottawa and Montreal. The concert reenacted the coronation ceremony of King George II, and was critically acclaimed. "The performance began in earnest with Hubert Parry's soul-shaking anthem *I Was Glad*, directed by Taylor. He conducts from a deeply spiritual place and coaxed a fresh sound out of the largely student choirs, with crisp diction... Gibbon's stunningly simple, open-hearted anthem *Drop, Drop Slow Tears* and Elizabeth Poston's lovely carol *Jesus Christ the Apple Tree*, both conducted by Taylor, were the emotional and musical highlights of the concert, crystalline in their transparency and softly glowing with humility." (Ottawa Citizen)

The TEM collaborates regularly with prestigious guest artists, including Nancy Argenta, Robin Blaze, James Bowman, Benjamin Butterfield, Michael Chance, Charles Daniels, Alexander Dobson, Karina Gauvin, James Gilchrist, Michael George, Peter Harvey, Dame Emma Kirkby, Suzie LeBlanc, Daniel Lichti, Carolyn Sampson, Stephen Varcoe and Deborah York.

The TEM has released over a dozen CDs so far, and now records exclusively for Sony Classical Masterworks. The TEM's most recent disc, "*Le refuge du cœur*" was released last October, and features the TEM Choir, Orchestra and Soloists. The disc has been nominated for a JUNO and was critically acclaimed, "In perfect unison with the choristers and soloists, the TEM musicians demonstrate the refined playing required for this type of music, where the voice and the text are paramount. The particular sound of the period instruments is offered in all its flavour, and the harmonies achieved transport us elsewhere to another time."

The TEM became a registered non-profit organization in 2002 and charitable organization in 2004. It was recently named Visiting-Ensemble-in-Residence at the University of Toronto where Daniel Taylor chairs the Historical Performance Department.

Cristina Zacharias

Canadian violinist Cristina Zacharias is a core member of Tafelmusik Baroque Orchestra, and assistant Principal Second Violin at the Carmel Bach Festival. She has performed across North America, Europe, Asia and Australia, and can be heard on over 25 recordings for the ATMA, Analekta, CBC, BIS, Naxos and Tafelmusik Media labels. Cristina is a frequent collaborator, guest soloist and director with a diverse group of ensembles, including the Theatre of Early Music, Pacific Baroque Orchestra, the Brandon Chamber Players, the Aradia Ensemble, the Group of 27 Chamber Orchestra and I Furioli, and is a co-founder of the Correction Line Ensemble, a cross-genre collaborative project between songwriters, composers and instrumentalists.



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Come ye sons of art

Purcell Odes

MARCH 26, 2015 - 7:30PM
TRINITY COLLEGE CHAPEL
6 HOSKIN AVENUE, TORONTO, ON

**Sweet Kate
Though your Strangeness**

Robert Jones

Michael Chance, counter tenor
Daniel Taylor, counter tenor

**Tis Nature's Voice
Blow, Boreas Blow
Where art Thou God of Dreams
Charon the Peaceful Shade Invites**

Henry Purcell

Charles Daniels, tenor

Music for a While

Purcell

Michael Chance, counter tenor

Lost is my Quiet

Purcell

Michael Chance, counter tenor
Charles Daniels, tenor

**In the Black Dismal Dungeon of Despair
By Beauteous Softness
An Evening Hymn**

Purcell

Michael Chance, counter tenor

INTERMISSION

Ode for St Cecilia's Day

Purcell

- I. Sinfonia
- II. Trio, Chorus and Ritornello: Welcome to all the Pleasures

Michael Chance, counter tenor
Charles Daniels, tenor
Geoffrey Sirett, baritone

III. Solo, Ritornello and Trio: Here the Deities Approve, While Joys Celestial

Agnes Zsigovics, soprano
Rebecca Genge, soprano
Michael Chance, counter tenor
Geoffrey Sirett, baritone

IV. Solo, Chorus and Trio: Then Lift up your Voices

Michael Chance, counter tenor
Charles Daniels, tenor
Geoffrey Sirett, baritone

V. Solo and Ritornello: Beauty, Thou Scene of Love
Charles Daniels, tenor

VI. Solo and Chorus: In a Consort of Voices
Charles Daniels, tenor

Ode for Queen Mary's Birthday

Purcell

I. Sinfonia
II. Ritornello, Solo and Chorus: Come ye Sons of Art

Michael Chance, counter tenor

III. Duet: Sound the trumpet

Michael Chance, counter tenor
Ryan McDonald, counter tenor
Cameron Shahbasi, counter tenor

IV. Ritornello and Chorus: Come ye Sons of Art

V. Solo and Ritornello: Strike the viol, touch the lute
Michael Chance, counter tenor

VI. Solo and Chorus: The day that such a blessing gave
Geoffrey Sirett, baritone

VII. Solo: Bid the virtues, bid the graces
Agnes Zsigovics, soprano

VIII. Solo: These are the sacred charms
Geoffrey Sirett, baritone

IX. Duet and Chorus: See Nature, rejoicing
Agnes Zsigovics, soprano
Geoffrey Sirett, baritone

ARTISTS

Jeanne Lamon & Daniel Taylor, conductors

Agnes Zsigovics, soprano

Michael Chance, alto

Charles Daniels, tenor

Geoffrey Sirett, baritone

CHOIR

Sopranos: Patricia Auchterlonie, Eliza Casey, Ruth Denton, Julie Ekker,
Emma Hannan, Janelle Lapalme, Jennifer Mandronich, Ellen McAteer*,
Julia Morson*, Clarisse Tonigussi

Altos: Kristina Alexander, Alexandra Asher, Jardena Gertler-Jaffe, Peter Mahon*,
Ryan McDonald, Cameron Shahbazi, Anna Sharpe, Jessica Wright

Tenors: Jonathan MacArthur*, Asitha Tennekoon*

Basses: Adrian Deboer, Jacob Feldman, Andrew Lieflander, Paul Oros*, David Roth*

** denotes Choir of the Theatre of Early Music*

ORCHESTRA

Jeanne Lamon, violin I

Michelle Odoriko, violin II

Patrick Jordan, viola

Christina Mahler, cello

Marco Cera, oboe/recorder I

Gillian Howard, oboe/recorder II

Norman Engel, trumpet I

Andras Molnar, trumpet II

Lucas Harris, lute

Christopher Bagan, harpsichord

BIOGRAPHY

Jeanne Lamon

Music Director of Tafelmusik from 1981 to 2014, violinist Jeanne Lamon has been praised by critics in Europe and North America for her strong musical leadership. In addition to performing with and directing Tafelmusik, Jeanne regularly guest directs symphony orchestras in North America and abroad. Upcoming and recent engagements include Les Violons du Roy, Detroit Symphony, l'Orchestre Métropolitain (Montreal), Orchestra London, Victoria Symphony, Winnipeg Symphony Orchestra, and Symphony Nova Scotia. She has won numerous awards for her work with Tafelmusik, including being appointed a Member of the Order of Canada in 2000. Jeanne Lamon holds two honorary Doctorates,

one from York University and one from Mount Saint Vincent University in Halifax. In November, 2014, she will receive a third honorary Doctorate of Law from the University of Toronto. She is passionate about teaching young professionals, which she does at the University of Toronto and through Tafelmusik's artist training programmes.

Jeanne Lamon stepped down as Music Director of Tafelmusik in June, 2014, and is currently serving as the Chief Artistic Advisor until the next Music Director is chosen. She will continue to perform and tour with the orchestra in a reduced capacity and plans to devote more time to teaching, guest directing, and pursuing various hobbies.

The Theatre of Early Music would like to thank its generous sponsors:



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TEXTS

SWEET KATE

Sweet Kate of late
Ran away and left me plaining
"Abide!" I cried,
"Or I die with thy disdaining."
"Tehehe" quoth she,
"Gladly would I see
Any man to die with loving.
Never any yet
Died of such a fit;
Neither have I fear of proving."

Unkind! I find
thy delight is in tormenting:
"Abide" I cried,
"Or I die with thy consenting."
"Tehehe" quoth she,
"Make no fool of me!
Men I know have oaths of pleasure;
But their hopes attain'd,
they bewray they feign'd,
And their hopes are kept at leisure."

Her words, Like swords,
Cut my sorry heart to sunder
Her flouts With doubts
Kept my heart's affections under.
"Tehehe" quoth she,
"What a fool is he
Stands in awe of once denying"
Cause I had enough
To become more rough;
So I did. O happy trying!

THOUGH YOUR STRANGENESS

Though your strangeness frets my heart,
Yet must I not complain,
You persuade me 'tis but Art,
Which secret love must feign,
If another you affect,
'Tis but a toy to avoid suspect...
Is this fair excusing?

Oh, no, oh, no,
All is abusing.

When your wished sight I desire,
Suspicion you pretend,
Causeless you yourself retire,
Whilst I in vain attend.
Thus a lover as you say,
Still made more eager by delay...
Is this fair excusing?
Oh, no, oh, no,
All is abusing.

When another holds your hand,
You'll swear I hold your heart,
Whilst my rival close doth stand,
And I sit far apart,
I am nearer yet than they,
Hid in your bosom, as you say...
Is this fair excusing?
Oh, no, oh, no,
All is abusing.

Would a rival then I were,
Some else your secret friend,
So much lesser should I fear,
And not so much attend,
Then enjoy you every one,
Yet must I seem your friend alone...
Is this fair excusing?
Oh, no, oh, no,
All is abusing.

SOUND THE TRUMPET

Sound the trumpet till around
You make the listening shores rebound.
On the sprightly oboe play.
All the instruments of joy
That skilful numbers can employ
To celebrate the glory of this day.

'TIS NATURE'S VOICE

'Tis Nature's Voice; thro' all the moving
Wood
Of Creatures understood:
The Universal Tongue to none
Of all her num'rous Race unknown.
From her it learnt the mighty Art
To court the Ear or strike the Heart;
At once the Passions to express and
move;
We hear, and stright we grieve or hate,
rejoice or love;
In unseen Chains it does the Fancy bind;
At once it charms the Sense and capiv-
ates the Mind.

BLOW, BOREAS, BLOW

Blow, Boreas, blow, and let thy surly
winds
Make the billows foam and roar.
Thou canst no terror breed in valiant
minds.
But, spite of thee, we'll live and find a
shore !

Then cheer, my hearts, and be not
awed,
But keep the gun-room clear ;
Tho' hell 's broke loose, and the devils
roar abroad,
Whilst we have sea-room here, boys,
never fear! —

Hey ! how she tosses up, how far !
The mounting topmast touch'd a star !
The meteors blazed as through the
clouds we came,
And, salamander-like, we live in flame
! —
But now we sink ! now, now we go
Down to the deepest shades below.

Alas ! where are we now ? who, who can
tell ?
Sure 'tis the lowest room of hell !

Or where the sea-gods dwell ! —
With them we'll live — with them we'll
live and reign —
With them we'll laugh and sing and
drink amain.
But see, we mount ! see, see we rise
again !

Though flashes of lightning, and tem-
pests of rain,
Do fiercely contend who shall conquer
the main ;
Though the captain does swear, instead
of a pray'r,
And the sea is all fired by the demons of
the air! —
We'll drink, and defy
The mad spirits that fly
From the deep to the sky.

WHERE ART THOU GOD OF DREAMS

Where are thou, God of dreams!
For whose soft Chain, the best of Man-
kind
Ever do complain; since they affect to
be,
Thy Captives before Liberty,
Unkind and disobliging Deity:
He flies from Princes, and from Lovers
Eyes,
Yet every night with the poor Shepherd
lyes.
Shew thyself now a God,
and take some care of the Distressed,
Innocent and Fair;
to rest, dispose the pity'd Maid, her
Eyelids close,
Gently as Evening Dews shut up a Rose:
Then bear in silent Whispers in her Ear
Such pleasing words, as Virgins love to
hear.

CHARON THE PEACEFUL SHADE INVITES

Charon the peaceful Sahde invites,
He hastes to waft him o're
Give him all necessary Rite
To land him on the shoare.

MUSIC FOR A WHILE

Music for a while
Shall all your cares beguile:
Wond'ring how your pains were eas'd
And disdaining to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

LOST IS MY QUIET

Lost is my quiet for ever,
Lost is life's happiest part;
Lost all my tender endeavours,
To touch an insensible heart.

But tho' my Despair is past curing,
And much undeserv'd is my fate,
I'll show by a patient enduring
My love is unmov'd as her hate.

IN THE BLACK DISMAL DUNGEON OF DESPAIR

In the black dismal dungeon of despair,
Pined with tormenting care,
Wracked with my fears,
Drowned in my tears,
With dreadful expectation of my doom
And certain horrid judgement soon to come:
Lord, here I lie,
Lost to all hope of Liberty,
Hence never to remove,
But by a miracle of love,
Which I scarce hope for or expect,
Being guilty of so long, so great neglect.
Fool that I was, worthy a sharper rod,
To slight thy courting, O my God.

For thou didst woo, entreat and grieve,
Didst beg me to be happy and to live;
But I would not; I chose to dwell
With death, far from thee, too near to hell:

But is there no redemption, no relief?
Thou savedst a Magdalen, a thief -
O Jesu! Thy mercy, Lord, once more
advance;

O give me such a glance
As Peter had! Thy sweet, kind, chiding
look

Will change my heart, as it did melt that
Rock.

Look on me, sweet Jesu, as thou didst
on him!

'Tis more than to create, thus to re-
deem.

BY BEAUTEOUS SOFTNESS

By beauteous softness mix'd with maj-
esty,
An empire over ev'ry heart she gains;
And from her awful pow'r none would be
free,
She with such sweetness and such
justice reigns.

AN EVENING HYMN

Now, now that the sun hath veil'd his
light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.

ODE FOR ST CECILIA'S DAY

Welcome to all the Pleasures that
delight,
of ev'ry Sense, the grateful Appetite.
Hail great Assembly of Apollo's Race,

Hail to this happy place, this Musical
Assembly,
that seems to be the Ark of Universal
Harmony.

Here the Deities approve,
The God of Music, and of Love;
All the Talents they have lent you,
All the Blessings they have sent you;
pleas'd to see what they bestow,
live and thrive so well below.

While Joys Celestial their bright Souls
invade
to find what great improvement you
have made.

Then lift up your Voices, ye Organs of
Nature,
those Charms to the troubled and amo-
rous Creature.
The Pow'r shall divert us a pleasanter
way,
for sorrow and grief find from Music
relief,
and Love its soft Charms must obey.

Beauty thou Scene of Love,
and Virtue, thou innocent Fire,
made by the Powers above
to temper the heat of Desire,
Music that Fancy employs
in Raptures of innocent Flame,
we offer with Lute and with Voice
to Cecilia, Cecilia's bright Name.

In a Consort of Voices while Instruments
play,
with Music we celebrate this Holy day;
lô Cecilia, Cecilia,
in a Consort of Voices we'll sing.

ODE FOR QUEEN MARY'S BIRTHDAY

Come, ye Sons of Art, come away,
Tune all your voices and instruments
play
To celebrate this triumphant day.

Sound the trumpet, till around
You make the list'ning shores rebound.
On the sprightly hautboy play;
All the instruments of joy,
That skilful numbers can employ,
To celebrate the glories of this day.

Come, ye Sons of Art, come away,
Tune all your voices and instruments
play
To celebrate this triumphant day.

Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patroness's praise,
In cheerful and harmonious lays.

The day that such a blessing gave
No common festival should be.
What it justly seem'd to crave,
Grant, o grant, and let it have
The honour of a Jubilee.

Bid the virtues, bid the graces
To the sacred shrine repair
Round the altar take their places
Blessing with returns of pray'r
Their great defender's care,
While Maria's royal zeal
Best instructs you how to pray
Hourly from her own
Conversing with the Eternal Throne.

These are the sacred charms that shield
Her daring hero in the field;
Thus she supports his righteous cause,
Thus to aid his immortal pow'r she
draws.

See Nature, rejoicing, has shown us the
way,
With innocent revels to welcome the
day.

The tuneful grove, and talking rill,
The laughing vale, the replying hill,
With charming harmony unite,
The happy season to invite.

What the Graces require,
And the Muses inspire,
Is at once our delight and our duty to
pay.

Thus Nature, rejoicing, has shown us
the way,
With innocent revels to welcome the
day.

UPCOMING CONCERTS

Dido & Aeneas

Henry Purcell

Schola Cantorum under the direction of Daniel Taylor

April 14th, 2015 at 8:00pm
Silence.

46 Essex Street
Guelph, Ontario

Tickets: \$15 / PWYC at the door

April 16th, 2015 at 7:30pm
Market Hall

140 Charlotte Street
Peterborough, Ontario

Tickets: 705-749-1146

Two TEM Concerts in Stratford Ontario

Choir and Orchestra of the Theatre of Early Music

Daniel Taylor, conductor

www.stratfordsummermusic.ca

Coronation of King George II
August 6th, 2015 at 7:30pm

Music by R. Murray Schafer
August 7th, 2015 at 7:30pm

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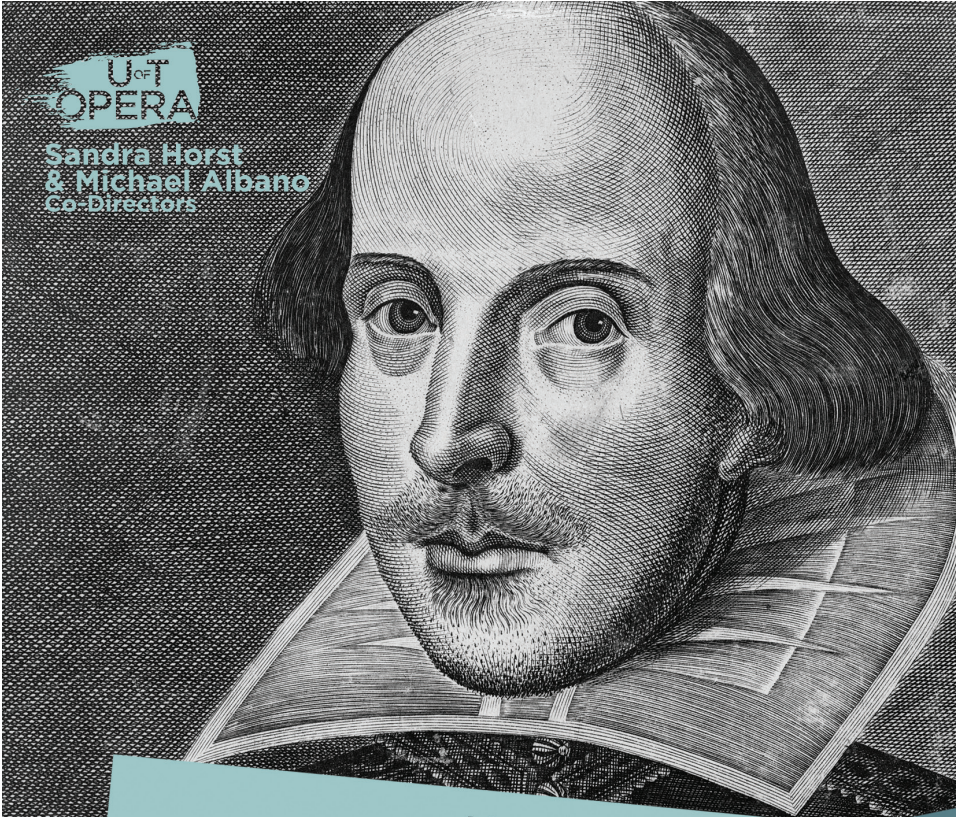
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